HIGHNOTE RECORDS INC

Tomorrow's Another Day

JEREMY PELT

"I'm always trying to grasp the rhetoric of performance, more so than just doing things according to what the trend is."

Vision and direction have always been clear when it comes to the artistry of Jeremy Pelt. For over two decades, the trumpeter, composer, producer, and bandleader has been at the helm of his creative ship, producing the lion's share of his twenty-two albums, steering listeners along the treasure house of black music. His routes have been deeply informed by both his commitment to the roots and traditions of the music and the possibilities those essential elements offer.

With respect to the former, part of Pelt's success is that he has made sitting at the feet of the elder statesmen and women of this music almost as much of a priority as the work he creates. In his playing, Pelt embodies the spirit of those we most revere while commanding an unmistakably personal presence of sound.

As it pertains to the possibilities, Pelt has been one of the most organically cohesive artists with connecting various interpretations of jazz. Throughout the last twenty years, he has peppered his projects with elements which foreshadow his latest evolution, but always on his own terms. Unprompted by flavor-of-the-month debates about the state of the music, Pelt seems to be saying through his artistry: Modernity has always been en vogue. We don't need fads to tap into that freedom. It's always been ours to explore.

With Tomorrow's Another Day, arguably his most experimental album to date, Pelt believes the time has arrived to take his music to a realm less explored until now. "I [realized] if I need something radically different, then I've got to get outside myself," Pelt said in an interview while on tour this past fall. "You let go of your ego."

To unlock this next chapter, Pelt tapped the innovative and prolific Deantoni Parks. Parks is a Master of Technology, a wonder of soundscapes through drumming, sampling, improvising, and looping. He calls himself—and all of us who make art—Creative Technologists, having found "musician" to be too limiting of a word. His vision has made him a go-to for fellow avant-garde artists like Meshell Ndegeocello and most recently, hip hop legend André 3000, whose revelatory instrumental project he co-produced.

Long before Parks' banner year in music, he and Pelt had planned to merge their talents. Becoming acquainted during their time at Berklee School of Music, they quickly became fond of the others' gifts.

"Timing is everything," says Parks. "I had [already] made a decision to do something with Jeremy. There's a space you reserve for certain people. I'm not even collaborating that much these days. So, if I'm working with someone else, it's really special and deliberate. Just the fact that he was even thinking of bringing me in to co-create and do some adventurous things together, [t]hat alone was the biggest honor."

Of their unforeseen and possibly even surprising collaboration, both Pelt and Parks challenge the listener to think outside of all boxes, which is where the magic on this project resides. "People shouldn't be surprised, especially if they know our work," insists Parks. "But that takes harmony, respect, [and] love. There's just a ton of probability there, and that's what it sounds like."

Tomorrow's Another Day also marks the debut of Pelt's newest band and includes vibraphonist Jalen Baker, guitarist Alex Wintz, bassist Leighton Harrell and drummer Allan Mednard, with pianist-composer Frank LoCrasto making a guest appearance on two tracks. Pelt shares, "Within every great band, I'm looking to be positively influenced by what they're doing musically, where they're coming from, [and] what their influences are."

Basquiat, for whom Pelt dedicates the penultimate track, notably said, "Art is how we decorate space; music is how we decorate time." Pelt's band effortlessly rises to the occasion, meeting both the neoteric creativity of Parks and the aesthetic dexterity of Pelt with astonishing freshness and virtuosity. "I'm still amazed," says Pelt. "I'm thinking that we were going to have to [do] what I call 'Frankenstein' it. [W]e got all these moving parts [from the production aspect], and we only had room for one

rehearsal. These cats came and did their thing. It was the easiest record date, and it was one that bore the most fruit from an improvisational perspective."

The two producers traded ideas remotely, with Pelt providing stems and collapsed two-track versions of the sessions. "He would throw me pieces [and] I would throw him back an arrangement that was totally unexpected," explains Parks. "[W]hen you're open to getting these kinds of results, you can achieve these different probabilities. That's how you create new things. It's a mental decision, it's not necessarily a physical practice."

"You could do anything in the studio," adds Pelt. "The question [becomes] 'How's it going to come off live?' I mix that with things that are identifiable within the quintet sound that I've had over the past couple of years to [determine] what this vibe is in a live setting. I'm constantly trying to work it into the main stage of how it's supposed to be performed."

The result of their respective approaches when combined is a modernistic masterwork. It is a sonic landscape of experimental textures, abstract tones and effects, and astounding acoustic vistas that never compete with these exploratory elements. Pelt is clearly stretching, not only from a compositional and production frame of reference, but notably, through his playing. The album covers the terrain of experimental rock, mainstream jazz, electronic avant-garde, and even Broadway. Pelt is brilliantly venturesome, both improvisationally and sonically.

I asked Pelt to talk to me about the album's title. I immediately gleaned hope as its inspiration, the album art showing him gazing upon the horizon, with trumpet in hand, as an historic symbol of awakening and truth.

"It's just that," Pelt said, confirming the observation's accuracy. "I doubt that it can be taken as cliche at this point, when the world is in so much turmoil, you actually do want world peace. The morning represents a new start. It's the only time of day, especially when you're in a city like New York, that is largely untainted by human interaction for at least a few hours. That's where I really appreciate life the most... the fresh dew of a new day that God has created. Tomorrow's a new opportunity to make things happen. It's also, metaphorically, the turning of a new leaf. Here's this new thing that I'm presenting and it's a departure from what people have known me to be. There's hope on a grand scheme and also even from a personal sense of how this music is going to be received. I view this record as kind of a turning point in my overall oeuvre."

Angelika Beener
NYC, 2024

1. **Ante Meridiem** 4:15
(Jeremy Pelt / Deantoni Parks) (Peltjazz Publishing / Sexy South Music) SESAC / ASCAP
2. **No A.I.** 6:12
3. **Earl J** 5:49
4. **Amma Is Here** 8:06
5. **Milocraft (It's a Cartoon World)** 5:22
(Jeremy Pelt / Deantoni Parks) (Peltjazz Publishing / Sexy South Music) SESAC / ASCAP
6. **People** 3:13
(Jule Styne / Bob Merrill) (Songs of Funny Girl / Chappell Co.) ASCAP
7. **Basquiat** 5:34
(Jeremy Pelt / Deantoni Parks) (Peltjazz Publishing / Sexy South Music) SESAC / ASCAP
8. **Tomorrow's Another Day** 5:15

All compositions by Jeremy Pelt (Peltjazz Publishing, SESAC) unless otherwise noted

Jeremy Pelt
trumpet

Jalen Baker
vibraphone

Alex Wintz
guitar

Leighton McKinley Harrell
acoustic & electric bass

Allan Mednard
drums (tracks 2, 3, 4 & 8)

Deantoni Parks
drums (tracks 1, 5 & 7)

Frank LoCrasto
Fender Rhodes (track 2) & piano (track 7)

Tracks 1, 5 & 7 produced by Deantoni Parks
All other tracks produced by Jeremy Pelt
Executive Producer: Barney Fields
Recorded at GB's Juke Joint, Long Island City, NY on September 20, 2023
Engineered and mixed by Owen Mulholland
Mastered by David Darlington, Bass Hit Studio, New York, NY
Photography by William Brown
Traycard photo by Eva Kapanadze
Design by Keiji Obata, Littlefield & Company

Visit Jeremy Pelt on the web at
www.jeremypelt.net

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